

SULTANA: 1865

Randall D. Standridge

Instrumentation

- | | | |
|--------------------------------|-----------------------------|-------------------------|
| 1 - Full Score | 3 - B♭ Trumpet 1 | 1 - Mallet Percussion 2 |
| 1 - Piccolo | 3 - B♭ Trumpet 2 | Chimes |
| 4 - Flute 1 | 3 - B♭ Trumpet 3 (opt.) | Xylophone |
| 4 - Flute 2 (opt.) | 2 - F Horn 1 | 2 - Percussion 1 |
| 2 - Oboe | 2 - F Horn 2 (opt.) | Triangle |
| 2 - Bassoon | 2 - Trombone 1 | Snare Drum |
| 4 - B♭ Clarinet 1 | 2 - Trombone 2 | Hi-hat |
| 4 - B♭ Clarinet 2 | 2 - Trombone 3 (opt.) | Tam-tam |
| 4 - B♭ Clarinet 3 (opt.) | 2 - Baritone /
Euphonium | Bass Drum |
| 2 - B♭ Bass Clarinet | 2 - Baritone T.C. | 2 - Percussion 2 |
| 2 - E♭ Alto Saxophone 1 | 4 - Tuba | Wind Chimes |
| 2 - E♭ Alto Saxophone 2 (opt.) | 1 - String Bass | Crash Cymbals |
| 2 - B♭ Tenor Saxophone | 1 - Timpani | Suspended Crash Cymbal |
| 2 - E♭ Baritone
Saxophone | 2 - Mallet Percussion 1 | China Crash |
| | Chimes | 3 - Percussion 3 |
| | Bells | Suspended Cymbal |
| | | Tambourine |
| | | Anvil |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson



The Composer

Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

About the Music

In 1865, the USS Sultana was traveling up the Mississippi River and carrying over two thousand passengers, the large majority of which were Union soldiers returning home from the Civil War. The spring rains and being burdened beyond capacity (she was designed for little over three hundred passengers) put considerable strain on her engines. In the early morning hours of April 27, 1865, her engines exploded, ending the lives of over one thousand souls and injuring many others. The explosion and sinking of the Sultana is considered to be the worst maritime disaster in United States history; however, Abraham Lincoln was assassinated just days before, and the news of the Sultana was overshadowed and almost forgotten. To this day, she sits buried in dry land, the Mississippi River having changed course many times over the ensuing years.

The work begins with the familiar hymn, *Abide with Me*, composed in 1847, to the tune of Eventide. This hymn was popular around the end of the Civil War and would have been known to almost all aboard. The soldiers reflect on their relief and joy at the end of the war as they climb aboard. As the ship begins its fateful voyage, the soldiers begin singing and dancing to *We are coming, Father Abra'am*, a popular marching song of the time, which is overlayed with strains of *The Battle Cry of Freedom*. As the strain of the swelling river and weight of all aboard take their toll, disaster strikes, and the engines grow louder and louder before finally exploding. *Abide with Me* returns as the civilians search the shores and waters of the Mississippi, desperately searching for survivors. The work ends with a triumphant statement of the hymn, paying tribute to the fallen and to the service they gave to their country and fellow man.

This work was commissioned by the Arkansas Small Band Association, Trey Reely, President. I wish to thank them for trusting me with this project and allowing me to create a narrative, dramatic work that I hope both audience and performers find effective. While additional parts were created to accommodate larger ensembles as well, note that this piece is designed to work well for small bands. Conductors will see a lot of optional parts listed, yet can be confident that the piece will still sound complete without some or all of these optional parts.

Rehearsal Suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempi.
- The work changes character several times throughout. The beginning should be solemn and reverent, the middle more frivolous and joyful, the disaster should be dramatic and scary, and the final section reverent with a hint of triumph.
- The percussion should be on the slightly louder side of the balance spectrum. Please do not hide them; however, they should not cover the ensemble.
- The aleatoric section should only be held as long as the players can sustain and crescendo the shouts and pleas for help. It should have a sense of growing and arrival, not just a stagnant cacophony.

- Randall D. Standridge

SULTANA: 1865RANDALL D. STANDRIDGE
(ASCAP)

Hopeful ($\downarrow = 84$) [3]

Piccolo Flutes 1, 2
Oboe
Bassoon

B♭ Clarinets 1, 2, 3
(Cl. 3 opt. throughout)

B♭ Bass Clarinet

E♭ Alto Saxophones 1, 2
(A. Sax. 2 opt. throughout)

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2, 3
(Tpt. 3 opt. throughout)

F Horns 1, 2
Solo
mf

Trombones 1, 2, 3
(Tbn. 3 opt. throughout)

Baritone / Euphonium

Tuba

Timpani

Mallet Percussion 1 (Chimes, Bells)
(F, B♭, D♭, E♭)
Bells (hard acrylic mallets)

Mallet Percussion 2 (Chimes, Xylophone)
Chimes

Percussion 1 (Triangle, Snare Drum, Hi-hat, Tam-tam, Bass Drum)
Wind Chimes
Sus. Cym.
Tri.

Percussion 2 (Wind Chimes, Crash Cymbals, Suspended Crash Cymbal, China Crash)
p

Percussion 3 (Suspended Cymbal, Tambourine, Anvil)
p
mf



11

Picc. 1
Fls. 2
Ob.
Bsn.
Cls. 1
2
3
B. Cl.
A. Saxes. 1
2
T. Sax.
B. Sax.
Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Bar. /
Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Perc. 3

11

Solo

mf

Solo

mf

Ob.

Cl. 2

mf

Bsn.

mf

Hn.

mf

11

p

mf

12

Picc. 1
Fls. 2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

rit.
a tempo

one player

a2

rit.
a tempo

mf

Bar.

mf

B. Cl.

play

p

rit.

13 14 15 16 17 18 p

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B1816

19 Moving forward ($\text{♩} = 84$)

Picc. 1
Fls. 2

Ob.

Bsn. tutti
mp

Cls. 1
2
3

B. Cl. tutti
mp

A. Saxos. 1
2

T. Sax. play
mp

B. Sax. play
mp

+Picc. a2

*f**f**pp**f**pp*

play a2

*f**pp**pp*19 Moving forward ($\text{♩} = 84$)

Tpts. 1
mp
a2

2
3

Hns. 1
2 tutti
mp
play

1
2
3

Tbns. 1
mp
a2 play

2
3

Bar. / Euph.
mp

Tuba
mp

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

mf

20

21

22

23

24

Picc. 1
Fls. 2

Ob.

Bsn.

Cl.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

rit. (♩=84) rit.

Picc. 1
Fls. 2
Ob.
Bsn.
1 Cls.
2
3
B. Cl.
A. Saxes. 1
2
T. Sax.
B. Sax.

rit. (♩=84) rit.

Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Bar. / Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Perc. 3

37 38 39 *p* 40 *mf* 41 42

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43 Marching ($\text{♩} = 124$)

Picc. 1
Fls. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

45

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Tim. 1

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

S.D. >

Perc. 2

Perc. 3

49

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Hn.

mf

+Picc. a2

mf

Tpts. 1
2
3

3. mf

Hns. 1
2

mf

Tbns. 1
2
3

Bar. / Euph.

Tuba

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

49

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48

49

50

51

52

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hns. 1
2

1
Tbns.
2
3

Bar. /
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

57 **Dancing**

Picc. 1
Fls. 2
Ob.
Bsn.
Cls. 1
a2
f
Cls. 2
f
B. Cl.
f
play a2
A. Saxes. 1
f
T. Sax.
f
B. Sax.
f

57 **Dancing**

Tpts.
f
Hns. 1
f
Hns. 2
f
Tbns. 1
f
Tbns. 2
f
Tbns. 3
f
Bar. / Euph.
f
Tuba
f
Timp.
f
Mlt. Perc. 1
f
Xylophone
Mlt. Perc. 2
f
Hi-hat
Perc. 1
f
mf
Perc. 2
f
Tambourine
Perc. 3
f

61

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl.

2
3
mf

B. Cl.

A. Saxes. 1
2
mf

T. Sax.
mf

B. Sax.

Tpts. 1
2
3

Hns. 1
2
mf

Tbns. 1
2
3
mf

Bar. /
Euph.
mf

Tuba

Timp.
mf

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1
mf
>

Perc. 2
mf
>

Perc. 3

61

62

63

64

65

66

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl. 2
Cl. 3

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

1
Tbns. 2
Tbns. 3

Bar. /
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Pere. 1

Pere. 2

Perc. 3

73

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxs. 1
2

T. Sax.

B. Sax.

73

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

p

73

74

75

76

77 a2

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1
Chimes

Mlt. Perc. 2
bring out strongly

Perc. 1

Perc. 2

Perc. 3

mf

p

77

78

79

80

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B1816

Picc. 1
Fls. 2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

93 Disaster ($\downarrow=160$)

101

Picc. 1
Fls. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

97 98 99 100 101 *p* 101 *f*

Picc. 1
Fls. 2

Ob.

Bsn.

Cl.

Cl. 2

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Approximately 10"

chaos: various calls of "No!" "Help!" screams, etc.

Picc. 1
Fls. 2

Ob.

Bsn.

Cls. 1
3

Cls. 2
3

B. Cl.

A. Saxs. 1
2
3

T. Sax.

B. Sax.

Approximately 10"
chaos: various calls of "No!" "Help!" screams, etc.

Tpts. 1
3

Hns. 1
2

Tbns. 1
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

($\text{J}=72$) rit. With tension ($\text{J}=84$) 134

Picc. 1
Fls. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Hm.

($\text{J}=72$) rit. With tension ($\text{J}=84$) 134

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

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130 ff 131 132 133 p 134 mp 135

Picc. 1
Fls. 2

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax. 1

T. Sax.

B. Sax.

Tpts. 1

Soloist 1 *mf*

Soloist 2 *mf*

Hns. 1

Tbns. 1

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

136 137 138 139 140 141

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144

a2

Picc. 1
Fls. 2

Ob.

Bsn.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

142

143

144

145

146

147

Picc. 1
Fls. 2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

accel.

tutti

accel.

B.D.

Sus. Cym.

p

148 149 150 151 152

153 Reverent ($\text{J}=100$)

Picc. 1
Fls. 2
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes. 1
T. Sax.
B. Sax.

153 Reverent ($\text{J}=100$)

Tpts.
Hns.
Tbps.
Bar./Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Perc. 3

153 **f** 154 **p** 155 **f** 156 **p** 157 **f**

Picc. 1
Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2
Cl. 3

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1

Tbns. 2
Tbns. 3

Bar. /
Euph.

Tuba

Tim. 1

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

161

161

158 159 160 *p* 161 *f* 162 *p*

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166 poco rit.

Picc. 1
Fls. 2

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

166 poco rit.

163 ***f***

164

165 ***p***

166 ***f***

167

($\text{J}=88$) rit. Faster ($\text{J}=100$)

Picc. 1
Fls. 2
Ob.
Bsn.
1
Cl.
2
3
B. Cl.
A. Sax. 1
2
T. Sax.
B. Sax.

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($\text{J}=88$) rit. Faster ($\text{J}=100$)

Tpts. 1
2
3
Hns. 1
2
1
Tbns. 2
3
Bar. / Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Perc. 3

Review Only Purchase

rit.

Picc. 1
Fls. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

172

173 *p*

174 *f*

175

176 *p*

177 *f*